

COATS TO THE FORE

Fashion This Season Turns to the Wraps.

SMART MODELS IN PONGEE

Many Coats Needed by the Modish Wardrobe.

Chic Creations From Paris That Owe Their Charm to Dainty Touches in Trimming, Unusual Cut or Audacious Handling of Colors—Attractive Coats in Other Silks Besides Pongee and in Crepe, Chiffon, Broadcloth, Lace and Net—Some Severely Tailored Garments—The Short Coat Rather a Problem.

The woman who succeeds in being contented in the possession of one separate coat this season will be a stoic. Incident-

they do these things better in France. There were possibly fifty of the coats. No two were alike, and though natural color pongee—shantung, rajah, tussor—was the material of at least forty out of the fifty, every model had its own striking individuality, thanks to some peculiarity of line or detail.

Unluckily there is room for but a few sketches on this page, and even those few can give only an unsatisfactory impression of the originals, since the relieving notes of color counted for so much in the models; but some idea of general tendency in line may be gained from the sketches—if any tendency may be termed general where such variety reigns.

The coat of three-quarter length prevails among pongee models, though some delectable little creations in short lengths are shown, and other models quite cover the frock worn beneath them.

The somewhat severe tailored coat of pongee with no ornamentation other than collar facing of contrasting color and oddly adjusted seams is practical and modish for travelling and ordinary street wear, and some excellent models of this type are among the imported things. A semi-Directoire model with hip seams, big pockets, Directoire collar faced in black and three little shoulder capes is attractive, both in half and in three-quarter length, and even an absolutely severe tailored

model of tussor, semi-fitting, single-breasted, straight front and untrimmed save for stretching and collar facing is well liked for travelling and street. There are, too, jaunty short coats somewhat on this order, and others elaborated with self strapping and many buttons, yet still of strictly tailored simplicity.

And while we are on the subject of short coats and wraps let us chronicle the charms of such little loose pongee wraps as the one pictured in the central cut—a delightful wrap, half paletot, half cape and wholly chic. We have seen this particular model in dull, soft blue, in one of the new light browns and in the natural biscuit tone, and in each case the trimming was furnished by cording of the silk, buttons covered with the silk and light touches of gold embroidery. The artistic draped sleeve, giving the garment a capelike effect in the back, but shaped to the arm in front, is excellent in line and gives originality to the coat, which is unlined (and by no means expensive).

Another short coat of pongee had an upper part extending down to an Empire waist line which might possibly be best described as a square bib effect in front and back. This was embroidered all over in self color. Below fell Empire coat skirts reaching well below the hip line. Broad cuffs and collar were faced with black satin and there was a black satin cravat.

depending upon the perfection of its cut and its tailoring.

Short coats in satin, taffeta or pongee, cut away in front, made with butterfly sleeves, braided in soutache around the edges and fastening with one button or merely held by cord ornaments or by link buttons and chains are numerous, but are offered in so many cheap models that the idea will not appeal to the fastidious. Some of the short loose coats are sleeveless or simulate sleevelessness by combined sheer sleeves of mouseline or lace with the heavier material which forms the body of the coat.

Huge crocheted buttons in pure silk, various cord and pendant ornaments, brandenburghs and handsome soft heavy braids are offered in various pongee colors, the assortment being especially large in the biscuit shades, and these are of much value to the coat makers, but all sorts of novel self trimming ideas are developed by the designers.

For example, a coat included in the group sketched for the small cuts was of natural tone tussor, and the striking feature of its trimming was the use of bands of the pongee piped in dull blue pongee and running through large rings made of heavy cord covered by the natural tone pongee. A little of the blue entered into the collar and the shaping of the coat was good, but it was the novel strap and ring detail

which made the design emphatically smart. Another biscuit color model, also piped in blue, had bands of finely tucked biscuit pongee introduced upon the shoulders and under the arms, and one might multiply indefinitely description of the self trimming ideas.

Piping in contrasting color is, as has



BLACK AND GOLD COLLAR.

already been indicated, a treatment favored by the designers, and both brown and blue are much used for this purpose. In association with the biscuit shades. Some particularly chic pongee coats are turned out in the medium blue tones with relieving black, but these of course are not so generally serviceable as the neutral shades.

For dressy wear the exquisite rose and berry hues, the soft, medium greens and the peacock blues are all admired, and



WITH BROAD AND SATIN.

among the more costly imported models are many picturesque pongee coats in these shades and hand braided all over chest, shoulders and back, down to a short waist line, in self color soutache.

A few daring but effective coats in vivid red have appeared—a red rich yet brilliant, which doubtless has a French name of its own, but for which we know no better name than carmine. This spectacular hue is best made with considerable severity, and the most fetching French model in this color which we have seen was a plainly tailored double breasted coat of heavy

tussor, with straight, standing collar of the silk embroidered in black and gold, narrow sleeve finish to match, a black satin scarf and buttons of the red silk trimmed with black satin. A model almost exactly similar was in sapphire blue, black and gold.

And apropos of blue and black coat colorings, a stunning wrap displayed in a Twenty-third street shop is of the draped cape variety and in the slightest and supplest of black chiffon broadcloth. A standing, military looking collar, shoulder trimming, straps holding the sleeve drapery and ornaments across the chest, are in the bright royal blue so much used with black last winter, with braiding in black and gold. The wrap is excellent in line and has a chic military air which makes it more striking than many a brighter coat.

Semi-military capes in many styles are to be seen in the shops, but one enterprising importer—a woman—has obtained the right to bring over genuine Italian military capes such as are worn by the Italian officers and have been the envy and admiration of every girl who has travelled in Italy. For youthful wearers these are really charming and they have found ready sale.

The capes of light lined chiffon broadcloth and of liberty satin which were so popular



WITH WING SLEEVES.

and useful last summer are here again in an amazing variety, and nothing could be more useful than one of these simple yet artistic wraps for summer evening wear. The delicate rose and pastel blue shades, often with a relieving note of black, are particularly successful, and there are some lovely things in delicate lilac and the pale yellow and apricot tones.

Some of these capes have hand embroidery about the neck and perhaps upon the sleeves, and others, cheaper and less exclusive, have more elaborate braiding and applied embroideries, but the most attractive models are the simplest in everything save the subtlety of their lines, and a facing of soft satin in black or self color on collar and fronts is all that relieves many of the loveliest models. Occasionally a draped hood lined with self color silk is introduced or some bold ornaments in heavy cord covered with self color silk may hold the pleated drapery over the arms and fasten the fronts.

There are chic capes in pongee too, and some especially admirable French models are made up in the bordered pongees which are among the season's choice novelties. The cape illustrated in the large cut is a case in point. Here the material was a natural tone pongee with a deep Persian border in the softest shades of dull rose and green and blue and brown. The way in which the material was handled will be better understood from the sketch than from description.

This model was extremely full, but the silk being of the genuine Oriental weave was soft and fine enough to admit such fulness without any danger of awkward bulk.

Crêpes with deep borders reminding one of the once loved Paisley shawl and silk mouselines with similar borders have been utilized by the designers for exquisitely artistic draped wraps suitable only for dressy wear, and the plain one tone crêpes hand embroidered in self color are among the handsomest of the coat materials.

Crêpes with a cut in one with the shoulder of the coat and at least the back of the sleeve shows the immense armhole or possibly a wing or angel drapery falling in with the fulness of the coat back. Front and back of the loose coat under the arm are frequently lapped and buttoned or held by straps, instead of being closed in a seam, an arrangement illustrated in several of the models chosen for the sketches.

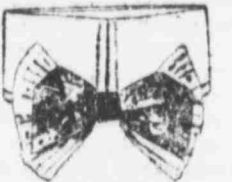
What the genuine Empire coat of the type once familiar is not seen, a suggestion of the Empire period occurs in many of the coat backs, the trimming of the body of the sleeve is cut in one with the shoulder of the coat and at least the back of the sleeve shows the immense armhole or possibly a wing or angel drapery falling in with the fulness of the coat back. Front and back of the loose coat under the arm are frequently lapped and buttoned or held by straps, instead of being closed in a seam, an arrangement illustrated in several of the models chosen for the sketches.

One coat was of white net very elaborately embroidered by hand in fine white soutache and made over black mouseline de soie. The effect is less bizarre than it sounds and as its best has a decidedly French air. Close fitting or semi-fitting cutaway coats of Irish lace, cluny and other heavy laces are among the newest lace coats, and here, as in all the new coats of approximately fitted lines, the irregular bottom line obtains.

One may have fronts slightly sloped away to points below the hips and be curved up slightly toward the back, or the fronts may slope away until they fall in a long rippling pointed back, or they may fall comparatively straight and the bottom line may slope away at a pronounced angle toward a longer back. Only in the very severe tailor made is one likely to find the fitted or semi-fitted coat straight around the bottom.

The modish cutaway is a pitfall for the unwary and is not for every figure, but the French makers by modifying its line succeed in accommodating it to almost any figure not extravagantly large through the hips. Where the hips are not slender the slope of the fronts must not be sharp and must on no account begin at the bust line or just below.

Such a figure can wear a cutaway only in a rather long coat, and the fronts must fall almost straight or with only the slightest outward slope to a point below the sharp hip curve, curving back from that point to a long rounded back. The short, pronounced cutaway widens large hips lamentably and throws the whole figure out of balance.



THE NEW TIE

ADVANCE STYLE
IN ENGLISH CHINTZ
SENT BY MAIL, POSTAGE
PREPAID, ON RECEIPT OF 75c.

CHINTZ BELTS \$1.00
EMILY LESTER MUNN
102 PLYMOUTH AVE.
ROCHESTER, N.Y.



A CAPE OF BORDERED PONGEE AND THREE TUSSOR COATS.

ally she will not at all times be modishly arrayed, for there are coats for all occasions and each occasion calls loudly for its own appropriate wrap.

Perhaps the garment which can come nearest being a general utility wrap for summer wear is the pongee coat, and yet this coat will not by any means meet all needs, and during April and much of May, even upon some summer days, pongee will be found hardly warm enough for comfort.

However, wherever and whenever it is appropriate the pongee coat will be worn, and no other class of warm weather coats is so generally attractive as this one, though there are innumerable chic creations in other silks, in crepe, in chiffon broadcloth, in lace and in net.

Every importer has brought over at least a few smart coats in pongee, and even the domestic manufacturers are achieving genuine successes in this province, though among the imported coats one finds the original little touches of trimming, the unusualness of cut and the audaciously successful handling of colors which belong to the French as to no other makers.

A firm on lower Broadway opened up a week or two ago the largest consignment of imported pongee coats which we have seen, and a careful study of these varied models led us to admit with a sigh that



PIPED WITH BLUE.

The short coat is rather a problem this season. An effort is being made to reinstate the serviceable covert coat, but save for driving wear it cannot yet be called modish. For dressy wear and en suite with frocks are attractive coatlets and little wraps of silk, crepe, satin and unlined broadcloth, but it is difficult to find these ready made and separate from costumes.

The fashionable tailors are making up short Directoire coats in chiffon broadcloth, silk or satin, braided by hand or trimmed in heavy cords covered with silk or satin, these cords being used not only like braid, but being coiled round and round into big buttonlike ornaments either flat or highly rounded.

Satin is a popular coat material in Paris, but needs clever handling if it is to have a youthful and modish air, and a majority of the satin coats shown in the shops suggest elderly women.

A Fifth Avenue maker has just turned out one coat which, while rather audacious, is very smart indeed upon the woman for whom it was made. This is a plainly tailored short coat of soft yet firm black satin, buttoning with three buttons and sloping away not too abruptly.

There is a plain coat collar, a plain coat sleeve. The buttons are satin covered and the material is handled exactly as though it were cloth. The cachet of the garment



RINGS AND CORDS OF SILK.

ROYAL WORCESTER ADJUSTO CORSETS
FOR FIGURES VARYING FROM PLUMP TO OVER STOUT

The ADJUSTO is like all other Royal Worcester Corsets—skillfully designed to fashionably shape and support the figure—but has the added valuable feature, abdominal adjusting bands, which can be adjusted by the wearer without removing the corset.

By tightening these bands after the ADJUSTO is fitted to the form the abdomen is lifted up, held in firmly and drawn toward the hips.

At the same time superfluous flesh of hips and back is reduced, flattened and distributed equally, creating the new flat hip effect.

The ADJUSTO is the most comfortable corset a woman can wear, because it fits smoothly at every point, moulds her form into right proportions and makes her stand correctly.

The ADJUSTO will permanently retain its original shape, and is very serviceable, as it is made of durable materials and reinforced with superior quality stays.

Ask your dealer to show you the ADJUSTO.

PRICE \$3

TWO MODELS MEDIUM FIGURE, 610 White or Drab Coutil, 620 White Batiste
TALL FIGURE 614 White or Drab Coutil, 624 White Batiste
SOLD EVERYWHERE, OR SENT, POSTPAID ON RECEIPT OF PRICE

MADE BY THE MAKERS OF
ROYAL WORCESTER CORSETS \$1 TO \$3 AND BON TON CORSETS \$3 TO \$10
ROYAL WORCESTER CORSET CO.
WORCESTER NEW YORK CHICAGO SAN FRANCISCO